

THE JOHN RYLANDS LIBRARY, MANCHESTER.

By BASIL CHAMPNEYS, B.A.

Read before the Royal Institute of British Architects, Monday, 22nd January 1900.

THE circumstances which led to my being asked to undertake the building of the Rylands Library dictated to a very considerable extent its general style and conformation. Mrs. Rylands had formed the idea of erecting a memorial to her late husband, which was to take the shape of a Library. With a view to the selection of an architect she, with her advisers, visited many buildings, among others Mansfield College, Oxford, with which, and especially with the Library, she was satisfied as fulfilling generally the intention and corresponding with the idea which she had formed. After inspecting this she asked me to send her a plan of the Mansfield Library, and shortly afterwards commissioned me to make a general plan of a building which would enable her to carry out her intentions, further particulars of which she provided. It was, therefore, evident to me that the type of building which was most likely to suit her requirements was, at least to some extent, that of a College Library, and also that the style which was most adapted to the idea, and most likely to satisfy my client's wishes, was that of Mansfield College. Not that I consider that any special reason, still less apology, is needed for the adoption of Gothic which, in spite of some present unpopularity, I believe merely temporary, can, I think, never completely fall into disuse or fail to influence the architecture of the future. But if the form and style suggested indicated a College Library in the later Gothic, the scope of the undertaking was obviously more extensive than that of any known example. Moreover there were special requirements to be fulfilled, which College Libraries do not include. In the first place a very large number of books had to be accommodated. Secondly, the Library was to consist of two independent departments, one for books to be read only on the spot, the other for books to be lent. This involved two separate entrances, which were to be capable of complete disconnection the one from the other. Further requirements were the provision of three large rooms, one specially large near the entrance, for the purposes of conference, and two smaller for ordinary Committee meetings; a suite of rooms for the Librarians, near the entrance, and in close communication with the principal Library; refreshment rooms for the use of the staff and visitors, with the necessary offices; rooms for unpacking, sorting, &c.; a caretaker's house, detached from but in close connection with the Library; accommodation for engines and dynamos for electric light, and an extensive basement for hot-water warming and stowage, a portion of which was to be assigned to the preservation of muniments. It was also urged on me that the vestibule should be of very considerable size and importance, and the main staircase or staircases ample and imposing. A further obvious requirement was that the building should be made, as far as

possible, fire-proof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which by the purchase of the Althorp Library it attained, it seemed desirable that risks from fire should be, as far as possible, minimised; and, owing to the proximity of large warehouses and some poor and specially inflammable property, the situation suggested very considerable danger to the fabric and its contents. Stone vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was, therefore, no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone vaulting is covered with concrete brought to a level and covered with asphalte.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the higher towers, are set back a considerable distance from the frontage line, and for the same reason the side walls on the boundary lines are generally kept low. As the negotiations with regard to ancient lights were necessarily somewhat protracted, and it was considered desirable to commence building before such questions were settled, I advised covering the entire site with a layer of cement concrete, some 4 feet 6 inches deep, so that the main features of the building need be neither finally settled nor disclosed until this portion of the work was completed.

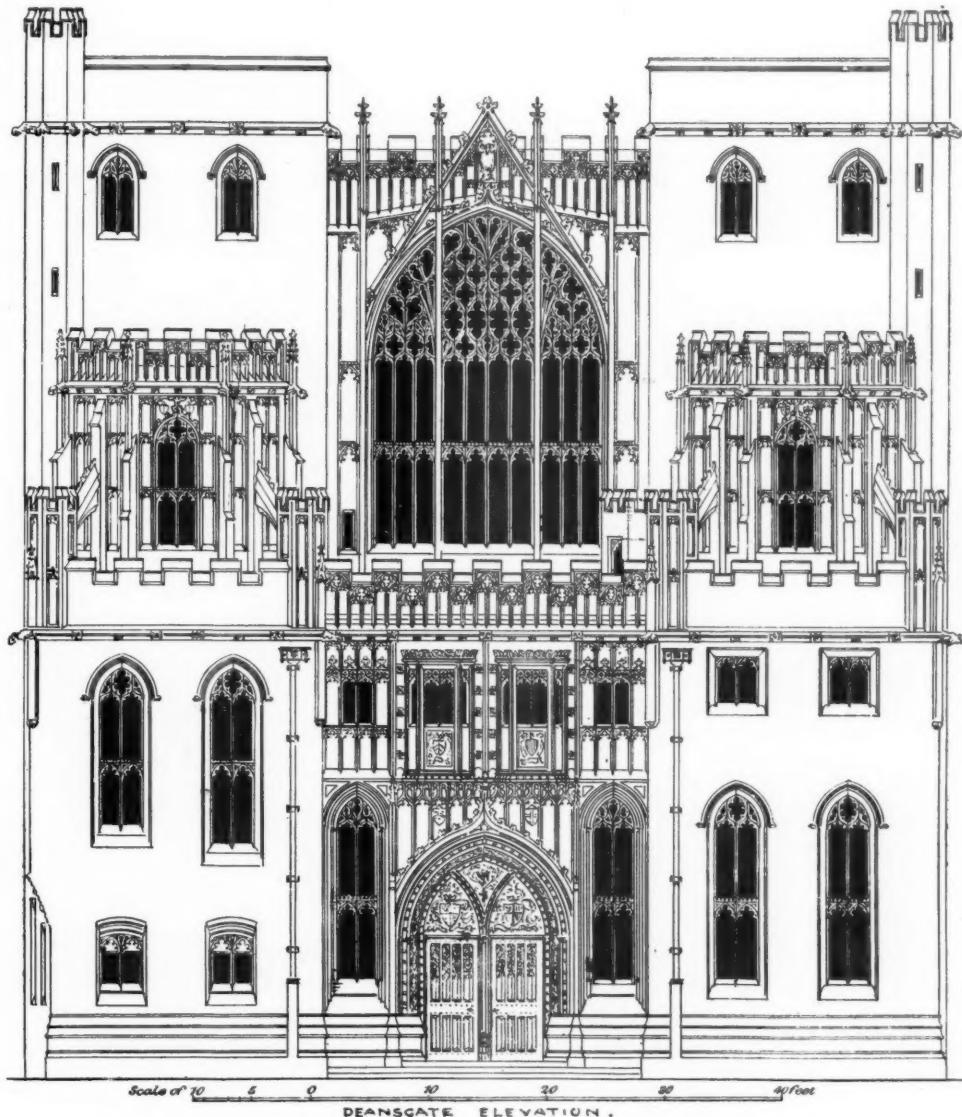
These were the conditions under which I had to work, and I will now proceed to give a general description of the building. I may mention that a considerable portion of the following description has appeared in various papers. It was furnished by me to Mrs. Rylands at her request. As, however, it is my own, and it would show a needless scruple to depart from it altogether, I must be content merely to amplify it for this occasion.

The main idea of the building being, as I have said, that of a College Library enlarged, the main feature—that is to say, the actual Library—consists of a large central hall from which reading recesses open on either side.

The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester; and on the sides the site is bounded by two narrow streets—Wood Street and Spinningfield, both containing buildings of considerable height. With a view to obtaining adequate daylight for the Library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the Library is placed on the upper floor, some 30 feet from the pavement level, and is set back about 12 feet from the boundary line at the sides. On the lower floor on either side a cloister or corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some 9 feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about 21 feet high. The main entrance is from Deansgate, and the whole of the front is occupied by a spacious vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

From the vestibule level stairs on either side descend to lavatories on the basement, and from the ground-floor landing a wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main Library. This staircase is crowned by a lantern contained in the octagonal tower on the left side of the main front, and is stone-

vaulted throughout, the height from vestibule floor to top of lantern being 59 feet. The staircase leads into a vestibule opening to the Library. This vestibule occupies one of the



larger towers, and the vaulted ceiling is some 52 feet from the first floor. The ground floor contains one large and two small conference rooms, which occupy the portion of the building under the Library nearest to Deansgate. These rooms are panelled in oak and have

ceilings of modelled plaster. Behind these the ground floor is divided by a vaulted cross-corridor, which gives access to two large rooms in the rear of the main building, still under the Library. These were planned for the purpose of a lending library, and are accessible from a separate entrance in Wood Street. Behind these rooms, and in communication with them and with a hydraulic lift running from the basement to the upper floors, are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement co-extensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting. On the first floor, with direct access from the main staircase and with a door opening into the Library, is the librarian's department, consisting of a small vestibule and two private rooms. These rooms have modelled plaster ceilings divided by oak ribs, and they are fitted throughout with drawers and bookshelves.

The Library consists of a central corridor 20 feet wide and 125 feet long, terminating in an apse at the end furthest from Deansgate. This and the apse together give an extreme length of 148 feet. The central hall is 44 feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

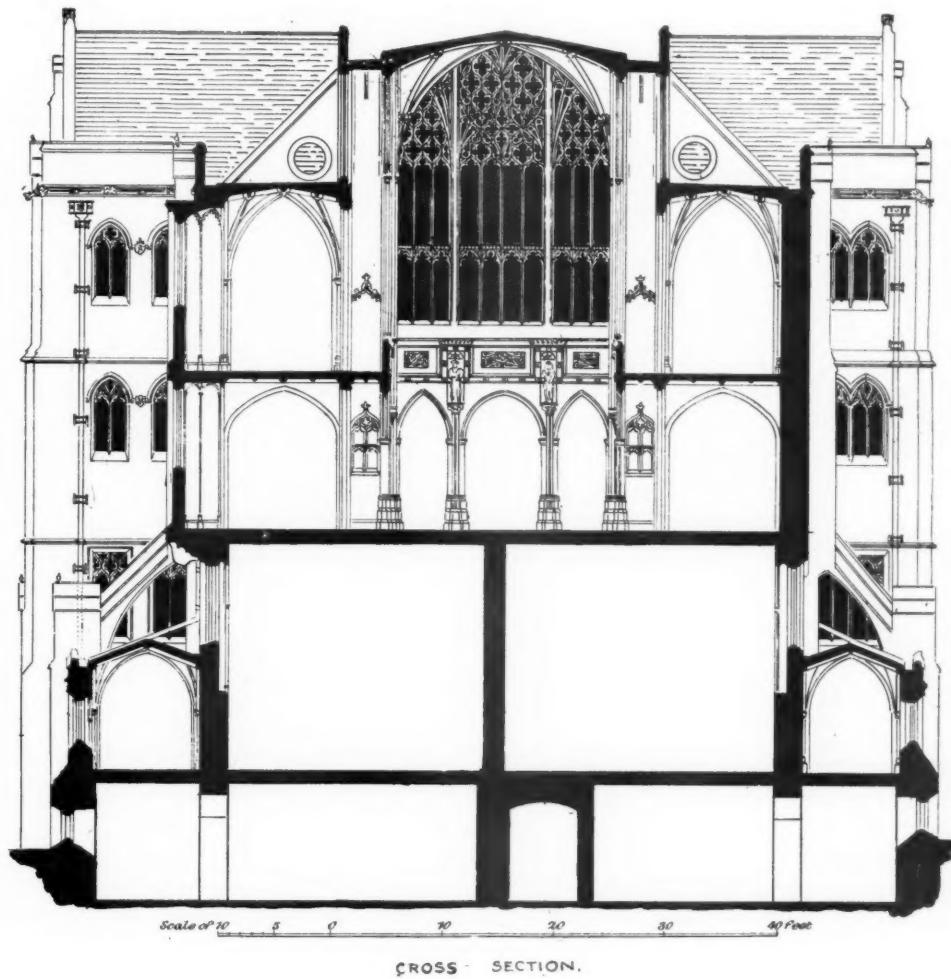
There are, therefore, on this floor fifteen recesses occupied by bookcases. Co-extensive with the end bay on either side are projections to the limits of the boundary, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors a large room for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the map-room, and that on the higher containing the early printed books. The recess opposite to the main entrance gives access to a cloak room and to a separate room of considerable size—the Bible room. Above this, in the octagonal lantern of the tower, is the Aldine room. The apse at the end is lined with bookcases, and adjoining it is on the one side the entrance to the lift-room and the refreshment room. This is a vaulted and panelled chamber, beneath which are the kitchen, scullery, &c., with staircase leading to the lower floors, and a service lift. On the other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main Library, lead from the lower to the upper floor. This is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows: on the lower floor their ceilings are of oak ribs and modelled plaster; on the upper floor they are vaulted. The two tiers of chambers together reach to a height of about 30 feet, and leave space above for a large clerestory beneath the main vaulting.

To the rear of the building is a house for the caretaker, separated from, but in immediate connection with, the main building. Adjoining the caretaker's house is a spiral staircase which leads to all the floors of the main building, and under the house are the boilers and furnace for the hot water warming.

The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout is Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are for the most part in irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building, it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the Library had to be built in a way that gives a more banded effect than I had originally contemplated. The metal fittings of the bookcases are by Messrs. Clements Jeakes,

of Great Russell Street; the system of them is more fully described below. I also append some notes as to the iconography of the building from a pamphlet given by Mrs. Rylands to those who attended the inauguration of the Library.

Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials "J. R."; with, on the left hand, the arms of St. Helen's (the



birthplace of Mr. Rylands), and on the right the combined arms of the Rylands and Tennant families (Mrs. Rylands belonging to the latter). Different parts of the front elevation also display the arms of the several Universities, Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway is a Symbolical Group, carved in the stone employed throughout the interior of the building. The group represents Theology in the centre, clasping the volume of Holy Writ, and directing Science, depicted as an aged man holding a globe, absorbed in study and discovery; while Art, in the form of a youthful metal-worker shaping a chalice, turns aside to listen. The thought conveyed is that Science and Art alike derive their highest impulses and perform their noblest achievements only as they discern their consummation in Religion. The sculptor of the group is Mr. John Cassidy, of Lincoln Grove Studio, Manchester.

By the side of the western stairway are the arms of the City of London; by the eastern those of the City of Liverpool.

A series of Portrait Statues by Mr. Robert Bridgeman, of Lichfield, has been designed and arranged so as to represent many of the most eminent men of different countries and ages, in the several departments of Literature, Science, and Art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, twenty in number, are ranged in niches along the gallery front. Those at the two end galleries represent the chief Translators of the Holy Scriptures into English; statues of John Wyclif and William Tyndale being placed at the north end; and opposite to them, at the south, Myles Coverdale and John Rainolds (or Reynolds), the great Puritan scholar who originated the revision of 1611, commonly known as King James's version.

The rest of the statues are opposite each other in pairs. Beginning from the northern end of the Library, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern, representing the Art of Printing. Next to these Sir Isaac Newton and John Dalton stand for Science, the connection of the latter with Manchester, as well as his eminence as a Natural Philosopher, rendering the introduction of his statue in this place especially appropriate. Then Herodotus, the "Father of History," is opposite to Gibbon, historian of the "Decline and Fall." Next to these, Philosophy, ancient and modern, is represented by Thales of Miletus and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry—Homer opposite to Shakespeare, and Milton to Goethe. Then the chief phases of the Protestant Reformation are symbolised by Luther and Calvin, and British Evangelical Theology by John Bunyan and John Wesley.

These twenty statues are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of Nottingham Place, London, each window containing twenty figures, taken, wherever possible, from contemporary portraits, etc.; the whole number—statues and pictures—presenting, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartment in the centre contains representations (according to the accepted conventions of Sacred Art) of Moses and Isaiah for the Old Testament, and the Apostles John and Paul for the New. Below these are figures of the four great Fathers of the Church, Origen, Chrysostom, Jerome, and Augustine. On the left hand the upper division represents Mediæval Theology, in the persons of Anselm, Thomas Aquinas, and Duns Scotus; the lower, the Theology of the Reformation, by portraits of Erasmus, Beza, and Melanchthon. On the right hand the upper compartment represents the age subsequent to the Reformation, in the persons of the Anglican, Richard Hooker, the Puritan, Thomas Cartwright, and the jurisconsult and theologian, Hugo Grotius. Below, the philosophical and critical side of a later Protestant Theology is represented in portraits of Bishop Butler, author of *The Analogy*, the American Jonathan Edwards, Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher, precursor of modern German critical thought.



VIEW OF PRINCIPAL FRONT.

The south window represents Literature and Art. Philosophy occupies the central division, in which the higher compartment represents the effigies of Plato, Aristotle, Lucretius, and Cicero, among the ancients; the lower, those of Descartes, Locke, Kant, and Hegel,

among the moderns. On the left the great Moralists of the ancient and modern world are represented; in the upper compartment by Socrates, Epictetus, and Marcus Aurelius; in the lower, by Dr. Johnson, William Wordsworth, and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, the selected representatives of which are, in the upper compartment, Æschylus, Raffaelle, and Beethoven (Poetry, Painting, Music), corresponding, in the lower, with Dante, Michel Angelo, and Handel.

The main design of the Library, in its bearing upon philosophy, ethics, and intellectual culture, is further illustrated by a series of Latin Mottoes, culled from many sources, carved on ribbon scrolls between the windows of the clerestory, a printer's device being placed below each motto. They are as follows:—

East side (right hand) from the Deansgate end—

- Otium sine litteris mors est. (*Leisure without literary occupation is death.*)
- Nemo solus sapit. (*There is no monopoly in wisdom.*)
- Tendit in ardua virtus. (*Courage breeds the steep ascent.*)
- Integros hauirre fontes. (*Draw from unpolluted springs.*)
- Est Deus in nobis. (*We have deity within us.*)
- Humani nihil alienum. (*All that is human has interest for us.*)
- Nescia virtus stare loco. (*Virtue knows no resting-place.*)
- O magna vis veritatis! (*O the mighty force of Truth!*)
- Quod fugit usque sequar. (*What flies me still will I pursue.*)
- Per nos, non a nobis. (*Through us, not by us.*)
- Veritatis simplex oratio est. (*The speech of Truth is simple.*)
- Omnia mutantur, nihil interit. (*All things change, nothing dies.*)
- Securus judicat orbis terrarum. (*The universal judgment may be trusted.*)
- Non multa, sed multum. (*Not many things, but much.*)

West side (left hand) from the apse—

- Perpetui fructum donavi nominis. (*I have bestowed the gift of an enduring name.*)
- Tolle, lege. (*Take and read.*)
- Turris fortissime nomen Domini. (*The name of the Lord is a strong tower.*)
- Nescit vox missa reverti. (*The uttered word cannot be recalled.*)
- Nullius in verba magistri. (*Do not blindly follow any master.*)
- Abeant studia in mores. (*Study builds up character.*)
- Possunt quia posse videntur. (*They can, because they think they can.*)
- Vivere est cogitare. (*To live is to think.*)
- Ratio quasi lux lumenque vitae. (*Reason is the torch and light of life.*)
- Credo ut intelligam. (*I believe, in order that I may understand.*)
- Lex sapientis fons vite. (*The law of the wise is a fountain of life.*)
- Sapere aude: incipe. (*Have courage to be wise. Begin!*)
- Virtus repulsæ nescia sordide. (*Virtue knows no base defeat.*)
- Quod verum est meum est. (*What is true is mine.*)

The system of the bookcases may be briefly described as follows: very large sheets of plate glass, some 9 feet 9 inches by 2 feet, are contained in gun-metal frames about 1 inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side, and the locks are so constructed that the key cannot be taken out until the doors are completely closed. Thus it is impossible that a frame can be left unlocked through carelessness. The ordinary keys for these cases are subject to "sub-master" keys, and these again to "master" keys, and the doors of the building are similarly arranged.

I may add that all the actual building work and most of the panelling have been executed by Messrs. Morrison, of Wavertree, near Liverpool; that the electric fittings, the coil-cases, and much of the rest of the metal work are by Messrs. Singer, of Frome; that most of the figures and all the other carving are by Mr. Bridgeman, of Lichfield; that Mr. Thomas is responsible for the electric installation, under the supervision of Mr. Charles Hopkinson as consulting engineer; and that Mr. Stephen Kemp acted as clerk of works from commencement to completion.

DISCUSSION OF MR. CHAMPNEYS' PAPER.

Mr. J. M. BRYDON, *Vice-President*, in the Chair.

THE CHAIRMAN, in inviting discussion by members and visitors, referred to the monumental character of the work Mr. Champneys had carried out. The building was eminently an English building founded on English types. That was a very great point indeed, and one they could all appreciate, with whatever school they might be connected. With regard to the question of ventilation, it had been said that in the Rylands Library the windows were never opened; that they managed to ventilate the rooms by some other means. He should like to ask Mr. Champneys to explain how that was effected.

MR. ASTON WEBB [F], in proposing a Vote of Thanks to Mr. Champneys, said that the Paper he had read to them was just the kind of Paper the Institute was especially glad to receive—a Paper on a building only just erected, given by the architect himself, and dealing with a subject with which they all more or less must come in contact in the exercise of their work. Mr. Champneys had also kindly prepared for them plans and sections of the building and details of portions of it, so that those who had not had the good fortune to see the building could realise to some extent its magnificence. Mrs. Rylands, they all thought, had been indeed fortunate in having Mr. Champneys as her architect, and probably Mr. Champneys had considered himself fortunate in having a client who was willing and able to give him so free a hand in constructing the Library, and perhaps even still more in being allowed nine years to carry it out. The latter struck him as being a specially fortunate thing for Mr. Champneys, and well and truly had he availed himself of the time given to him. With regard to the general arrangement, it was evident that the building was intended to take a very special collection of books. There were two ways of treating a library interior: one was to make the books the great feature of the library by lining the walls from floor to ceiling with books, which on entering gave one the impression of a hush over the place which nothing else could give. They could all remember libraries, both new and

old, in which the books formed the one great decoration and influenced the whole place, and a very grand effect it had upon anyone entering. Then there was the other plan, which was exemplified in some of the finest and oldest examples as well as in this latest instance, of impressing the visitor with the proportions, the dignity, and the richness of the building, apart to some extent from the books. Some year or two ago they had had a most interesting Paper from Mr. T. G. Jackson, dealing principally with old libraries, in which he showed them a series of photographic views of libraries, mostly in Oxford and Cambridge, in which both those treatments were adopted; and in looking at those views all must have felt that each treatment had its special advantages. In the Rylands Library he supposed it was not necessary to provide for the whole of the space being occupied by books. The Althorp Library contained some of the most precious gems of literature or of rare books that the world possessed, and it seemed fit and proper that those gems should be housed in a casket over which every care had been taken and no expense spared. He should imagine that Mr. Champneys had been free from the restrictions that surrounded most architects in planning a library of the present day. The supervision of the readers doubtless was amply provided for by many attendants, who were able to see into the recesses in which the books were turned over and read. In ordinary public libraries those recesses would be difficult of supervision, and it would be interesting to know from Mr. Champneys what sort of rules there were for those making use of the library. He thought the Meeting would be interested to know a little more about the bookcases. He had not quite understood whether the whole bookcase was in metal, or only the doors. In America the metal bookcases had been carried to a most extraordinary pitch. He had seen a room fitted up for books, with fittings sent over from America, which struck him as being a most perfect piece of work; they were in enamelled iron—which did not sound promising; but, apart from the design, the

doors opened and shut and the shelves were moved very easily, and there was, of course, no shrinkage of the material or admission of dust when once the cases were fixed. He should be interested to hear whether Mr. Champneys had adopted metal entirely for the cases. One always regretted having to put books behind glass; but in a public library that was a necessity, and frames and casings of some sort must be used. He proposed most cordially on behalf of the Institute a Vote of Thanks to Mr. Champneys for his interesting Paper and the drawings which accompanied it, and congratulated him very heartily upon the successful completion of his beautiful building.

MR. J. H. QUINN, Librarian of the Chelsea Public Libraries, said he, in common with many other London librarians, had attended the opening of the Rylands Library and thoroughly examined it. They felt that the building was quite worthy of the unique and glorious treasures which it contained. The building was in no sense a public library as compared with those that were maintained under a penny rate. So far as he knew anything of the matter, the original scheme, he believed, was to form an immense Nonconformist Theological Library, but whether that was before Mr. Champneys was called in he did not know. Later, when the Althorp Library was purchased, of course a much more important building had to be erected. He did not know whether Mr. Champneys was successful in the arrangements for protection against fire, but he hoped he would be able to exclude the Manchester atmosphere, for such a collection as the Althorp Library required special protection—the treasures were unique and many of them absolutely irreplaceable. The arrangements for the public were very carefully made, and such that the books could be well safeguarded.

MR. LEONARD STOKES [F.] said that, speaking to the subject from an architect's point of view, the architecture of the building was admirable. That was a great point; for although the books might be of the greatest value, there was no reason why they should not be placed in a building which was also of the greatest value. If two or three more people had to be employed to look after it, that was a small matter, considering the magnificence of the collection and the monumental character of the building. Mr. Champneys had given them no idea of the cost. But it must have been an immense sum, and the figures would be interesting. There were one or two practical details about which he should like to ask information. The construction of the bookcases must have been a very difficult point to handle, because however much one stuffed up the cracks with velvet and wool, the differences in atmospheric pressure were so great that the air must get

through eventually. Even in the case of tin boxes, which were supposed to be air-tight, he had been told that the air penetrated with the greatest freedom. The atmospheric pressure varied so from day to day and from month to month that it would be interesting for them to know whether the velvet and cotton-wool were effectual in keeping out the dust, and particularly the Manchester dust. He had visited Manchester once or twice, and it seemed to him the most dismal place to live in, and he should think the most suicidal place to keep books in. A bad atmosphere was most destructive to book-bindings, and the books became very quickly mildewed. He should like to second the Vote of Thanks to Mr. Champneys for his valuable and interesting Paper.

MR. BERESFORD PITE [F.] said it gave him great pleasure to support the Vote of Thanks, the more so as not long ago Mr. Champneys had favoured them at the Architectural Association, one evening when the students had a small library design to make, with a very interesting account of some of the methods he had adopted in the Rylands Library for cleansing the air and providing against the difficulties Mr. Stokes had pointed out. However great the interest of this building might be from a librarian's point of view, its chief interest to them as architects was its very unique character as a work of architecture. One could see beneath the surface that Mr. Champneys had an ideal—as many of them had; and he had had a unique opportunity of carrying out his ideal on such a scale as was permitted to very few of them. When a man was put to the test of doing his utmost, he did his utmost in the direction in which he felt strongest, and none had any doubt as to the direction in which Mr. Champneys was strongest. He had given them a building which certainly removed the reproach that the Law Courts were the last word on the subject of English Gothic. It was interesting to note, as he supposed their critical historian would in future, that he had reverted to the style of Welby Pugin and Sir Charles Barry in the Houses of Parliament; but from that point of view, even in the adoption of a style of Gothic that was manifestly and distinctly English, Mr. Champneys had moved backwards, and his building could not be described as in any way such a modern building as the Houses of Parliament. It was interesting to note that they had gone a step further in a more thorough grasp of what was mediaeval in spirit and character, and the Rylands Library might be, in the eye of the future New Zealander, the work of the most accomplished architect of the fifteenth century. It was from the standpoint of being a complete conception unhampered by the ordinary restrictions of a competition, the architect being practically free in his selection of style, that they

had this building which was successful artistically, successful constructionally, and he trusted would prove successful practically from a library point of view. It was very seldom that a building was so fine an example of the scientific side of the artistic architect's work. He had an opportunity of going through the building before it was opened, and he must say that he was dumb-struck with the scale and the wonderful construction of the vaultings. One could see from the drawings how the staircases and the passages, as well as the Great Hall, were vaulted with most perfect thoroughness of constructive soundness; and that was a revelation at this late period in the nineteenth century. They seemed to have gone back to the days when the mediæval architects revelled in the exercise of that extraordinary constructive faculty in Perpendicular vaulting. The idea of constructing an exceedingly beautiful frame—a casket, as Mr. Webb had neatly described it—for a particularly valuable collection of books would commend itself to the artist and idealist rather than to the practical library builder; but the building must be worthy of its contents as the contents worthy of the building, and in this case the priceless nature of the contents justified the somewhat extravagant method of architectural adornment. If one might venture a criticism, it was as to the colour quality of the building. At the present moment, seen under the rare sun of Manchester, it might be beautiful. He happened to see it on a murky but otherwise clear day, and the internal effect was sombre, with the tints Mr. Champneys had described clearly discernible in the stone-work. But what those tints would become when one reflected that the whole colour effect of the building relied on the preservation of the present texture of the stone internally, and with little opportunity of employing colour decoration or any other device on the finished surface of the stone, it was a little mournful to contemplate. A building like that would stand for many centuries; but he very much feared that some generation or so hence its tone would be levelled by the unhappy fogs, which would reduce its pleasant greys and pinks to unhappy browns and blacks. There were many difficulties which had been got over in the site: the building was grouped, and was lofty and exceedingly dignified, though in a narrow street, for a building of such a size, and it was not without impressiveness. The main idea of its foundation was clearly expressed in it. It was a memorial building—it was a monument to a great benefactor, a monument to a great idea carried out by an architect with a great ideal.

MR. H. HEATHCOTE STATHAM [F.] said he should like to add one or two remarks upon the architectural ideas that the building suggested. For one thing, it was rather curious to observe

that in this building they had come back to the dear old three-aisle plan with internal chapels and buttresses; and it was curious to see to how many purposes that plan, which was supposed to be essentially a church plan, would really lend itself. Then he would congratulate Mr. Champneys with having in this case got over what Fergusson said was one of the greatest drawbacks of mediæval cathedrals—viz. the presence of a timber roof over a vaulting. He had often thought that more monumental buildings could be produced if they could get a cover to a building otherwise than by putting a timber roof over it. He had never seen the building, but when he saw a sketch of it some time ago he had wondered what was the meaning of the two octagonal turrets in front of it, much lower than the rest, but which gave a distinctive character to the building. Now they found that the towers were pushed back in consequence of rights of light on the other side of the street, and then the space in front of them was made use of for rooms in an octagonal turret at a lower elevation. That was a happy instance of getting architectural character out of a mere practical necessity; it was a new feature in the building which to a great extent gave an original character to the end elevation. It simply resulted from taking the best advantage of what at first sight seemed to be a disadvantage, in having to push the front back from the street. As Mr. Champneys had been good enough to say that he would answer questions, he would conclude with one. In the side elevation, in the centre of the arch of each of the lower windows which formed the lighting, he supposed, to the Committee Rooms, was a square wide space looking like a keystone. It would be rather interesting to know what it was for. He took it that it was a stone left in for sculpture in some kind of symbolical device. He certainly had the greatest admiration for the building, and joined in supporting the Vote of Thanks to Mr. Champneys for having so kindly come down to tell them about it.

MR. E. W. HUDSON [A.] asked whether it would be possible to have one of the bays, or one of the "chapels," as they had been described, to a little larger scale. He had made out the position of the bookcases, shown by dotted lines, but was not sure about the other divisions in the centre of the bay, or where the reading-desks might be placed. Then with regard to the floor, was it left as wood block or tile, or was it covered with any ordinary material? It would also be an interesting thing to know which were the fittings that had been designed by Mr. Champneys. The warming, he understood, was by hot water, which was more satisfactory than the burnt-up atmosphere they were accustomed to in some of the larger libraries. The only other point that struck him was the occurrence of battlements in the lower wall, as to

which, he supposed, some would wonder whether that would be owing to the requirements of the Gothic style applied to a library.

THE CHAIRMAN said he was sure they would all accord in the most hearty manner a vote of thanks to Mr. Champneys for his kindness in reading this Paper on such an interesting building. He had done so at comparatively short notice, and though, as he said, part of the description had been already published, it had been revised and considerably added to. The building was a unique one in many respects. It was not every day or to everyone that an opportunity occurred to erect such a monument as this, and the profession was to be congratulated on the fact that it fell into such good hands. Mrs. Rylands must have been very well advised indeed when she told her architect that she wished the building designed after the manner or in the character and style of Mansfield College, Oxford. He had not seen the Rylands Library, but he had several times had the pleasure of seeing Mansfield College, and, if Mr. Champneys would permit him to say so, he thought it was one of the most successful works that he had yet produced, and that was saying a great deal. He hoped that the building would be open for inspection by members of the profession, from the fact that it was a building not to be met with every day. The type of plan was familiar in one or two aspects, besides the church plan which had been suggested. It seemed to be founded on the type of the well-known library plan, such as one meets in the Laurentian Library at Florence and in the Library of Trinity College at Cambridge, with one little difference—that instead of the bays in the two examples he had mentioned being stalls in which the readers sat, in which the bookcases formed the bays, here they were converted into architectural features, and converted more or less into a nave and aisles; and consequently they possessed an architectural significance which in the examples he had mentioned was more or less wanting. There they were vast halls subdivided into stalls; here they were treated architecturally, in probably a unique manner, by converting them into constructive bays, with a centre nave and accompanying aisles, in which the readers sat. Then there was another little detail. In the long section each bay was divided into two by a slender shaft which carried a statue. That seemed a very happy idea, because it shut in the readers more or less away from the traffic going on in the larger hall outside. Then in each of the bays there was a little bay window. Now if there was a feature that probably had been run to death in recent years it was the bay window. They had it everywhere, sometimes where people could not even get into it and look out of it; but if it was appropriate anywhere it was in a little reading bay of a library, where it necessarily suggested that

cosiness and comfort and quiet that were essential to such a building. Probably one of the best rooms for reading in the kingdom was the Library of the Reform Club in Pall Mall, where one felt that sense of rest that must be the essential feature of every room in which one wanted to read. From the way in which Mr. Champneys' plan was divided up, and from the reposeful character of the whole design, that must be the character of the Rylands Library. He congratulated Mr. Champneys on the time he had been able to take over the building. He had thus been enabled to study the manifold details of the building, which had resulted in its reaching such a state of perfection. Another thing struck him as being very appropriate—and it arose from the necessities of the plan and site—that was putting the reading-room at a level above the street. Deansgate, he understood, was a busy thoroughfare, and therefore one could easily see that in order to place a reading-room in a busy thoroughfare some steps must be taken to render it quiet. The great libraries ought to be easily accessible to the multitudes of people who want to use them, and therefore they must come in connection with the leading thoroughfares; and one of the ideas that had been so happily carried out in the Rylands Library was that of securing rest and quiet for the readers in the midst of a populous thoroughfare. Another point was the monumental construction of the whole building. It was vaulted throughout; there was no trickery or flimsiness of construction. Mr. Champneys had also been enabled to enlist the services of painters and sculptors in carrying out the building, and he was to be congratulated on having been able to secure the services of such men as Mr. Kempe and Mr. Cassidy.

MR. BASIL CHAMPNEYS, in acknowledging the Vote of Thanks, said it had been a great pleasure to him to come and describe the building which had been perhaps one of the greatest interests of his life. At the moment when he was applied to for its plan, he had been thinking a great deal about a College Library. One had been projected of somewhat exceptional scale, and it had occupied his thoughts a great deal. When this commission came, he had got an idea in his head, and was able to make a plan with great rapidity; in about a day and a half he had put all the general plan and grouping on paper, and within a week had sent Mrs. Rylands a plan which in essential particulars had not been departed from. During the eight or nine years he had been at work on the building, he had given nearly half his time to it; but the alterations from the plan as first draughted were exceedingly slight. With regard to the question about ventilation, he had always intended that the air should be admitted to the building over the hot-water pipes, so that it should come in at a fair

temperature, and at an early stage he had advocated filtering the air. That suggestion was not carried out in the first instance, as it was considered that there would be no possibility of excluding the foul air, and that it was unnecessary ; he got the batteries, however, and other accessories, and waited for a better opportunity. The opportunity came when the Althorp books were purchased. He had no complete idea, in the first instance, what the purposes of the Library were ; he was only told enough to influence the plan ; but when the Althorp books were purchased, he strongly advocated the filtering of the air before it was allowed to pass into the building. He carried his point so far that as the air entered the building it was passed over screens loaded with cotton fibre, which caught a very great quantity of dust. He advocated water-sprays in addition, but these were not adopted. Such arrangements, however, were made that water-sprays could be added at any future time if they were required. He gathered from the first that the building was to be of a more or less monumental character, and that everything must be of the best, but that the building was to accommodate a monumental library was quite unknown to him. He need not say that he was extremely glad when he found that the collection of books was to be at least worthy of the building, however good he could make it. A good many papers spoke of the building as having something of a castellated appearance, as though it were intended for the protection of treasures. That he certainly did not originally contemplate ; he rather had an idea that a more or less severe exterior would be better suited to a place like Manchester than one more ornate. When a quarter of a million pounds' worth of books came to be housed within the building, he thought that it was fortunate that he had given it a protective appearance ; and when something was said about battlements, he felt that that feature had come in through luck more or less appropriately. As to the length of time before the work was completed, that was partly due to the fact that by his client's wish the fittings were not decided on until the fabric was practically completed. The fittings, bookcases, &c., were an elaborate and very expensive business, requiring a great deal of study — involving a delay of some two or three years. One considerable alteration he had been required to make. His idea had been to make the reading recesses even more private than they were at present. Having in mind certain old recesses in the Bodleian, it was his intention to divide off the recesses from the main hall by open stone screens. Mrs. Rylands, however, probably with the Althorp collection in mind, felt that the books should be a little more in evidence than they would have been by that means ; and the screens were struck out—an alteration involving some

difficulty to effect. As regarded supervision, as there were some 40,000 books, worth a quarter of a million of money, these of course could only be handled under supervision. Moreover, there would be very few that would be handled at any one time. It was rather a collection for bibliophiles than for general readers. Many of the books were very rare specimens. People interested in such works might come from all parts—Europe and America and the whole world—and even then they would not muster a very large number. He doubted whether there would ever be half a dozen people at one time in the Library for the purpose of seeing the books, and the Librarian and under officials would have to keep them absolutely under their own eye. When he planned the Library he had not contemplated the Althorp books, and if the supervision was not adequate, or if the plan of the building did not render it adequate, the only way to make it so was by having extra supervision. The material of the bookcases generally, all except the doors, was oak. They tried some of the American plans—and he did not know that they were practically unsatisfactory—but there was so much oak already in the building that they preferred that material for the cases. He had always been a hater of large sheets of plate-glass in any form whatever ; but there were great difficulties in making the doors of bookcases in any other way. It made a heavier door for one thing, and it was difficult to put them up in such a way that the bars did not go wrong with the shelves, and unless the shelves are fixed (as in a Library of that kind they scarcely could be) one got a double row of horizontal lines. On the whole he accepted as a practical necessity large sheets of plate-glass, and as a matter of appearance he had seen no reason to regret it ; in fact, it had been an opportunity of overcoming a prejudice, though his prejudice as to plate-glass windows in houses remained quite untouched. In the first instance he had no expectation that the books would have to be especially protected at all. Those he first sketched were perfectly open cases on the old college system, where the books were so easily accessible that anybody might take them out and replace them. That system was applied only to the portion of the Library used for reference books, which were unprotected. As to the atmosphere, he had done all that he was permitted to do by way of purifying the air, and he thought the system would answer, as far as he had been able to judge. One great thing they had done for the books was to exclude gas altogether. Gas was the most fatal thing—it took all the moisture out of the air and forced the backs of the books off in an extraordinary way. From the first they contemplated electric light. With regard to the colour of the material, he had deliberately adopted a reddish colour. He had always noticed in London (which was,

however, not quite so bad as Manchester for stone) that if they started with a red brick they always got, even when it was much obscured by smoke, a little touch of warmth which was rather pleasing than otherwise. In Manchester he made a considerable study of the stones, and it seemed to him that white or grey stones simply became a dirty black, whereas red stone—such as the Run-corn stone used occasionally in Manchester, which, however, did not last—looked better than the stone which started without any colour, although many years had passed over it. As regards the site, that was bought before he had anything to do with it. Many people in Manchester considered the site too confined for the purpose. But he had always said he did not so much mind about this. On the Continent one frequently came across, in an exceedingly narrow street, some old building seen only in very rapid perspective, and it often was much more pleasing than if the building were seen standing out in some place. He did not mind, therefore, about the site, although one might perhaps get more honour and glory from a building put up in an open space; and, after all, the interior was far more important than the exterior. With regard to Mr. Statham's question, as to some blocks in the centre of the windows under the bays which looked like key-stones: they were in a sense key-stones; they were corbels built into the crown of the arches, projecting, and helping in a measure to carry the base of the bay windows. They were not without precedent: one or two examples would be found in old manor-houses, some of which were illustrated in Pugin. He had previously used them in Mansfield College, where they had devices, and there was an inscription running along the series of them. At the Rylands Library they were not in so prominent a position, and he left them plain. As to the reading-desks, about which a question had been asked, he had not carried out the fittings of those recesses further than to put the bookcases and panelings in. The reading-desks were dealt with by his client. The material of the floor of the Library and of all the other rooms was oak blocks; and in the passages the same sort of stone was used as in the exterior of the building, only harder than most of it, and slightly varied in tint. He had not used black and white marble, or anything of that kind, because he wanted to keep the internal colouring uniform. As regarded the future of the colour of the building he was rather hopeful. In the first place the filtration of the air must do some good. Even where there was no such filtration, as in the interior of Manchester Cathedral, which was of a stone not dissimilar in colour, the older parts had kept their original tint very fairly. He hoped in this case that, with filtration of the air, the stone would keep its colour permanently.



9, CONDUIT STREET, LONDON, W., 27th Jan. 1900.

CHRONICLE.

THE PRIZES AND STUDENTSHIPS 1900.

The Deed of Award.

TO THE GENERAL MEETING, 22ND JANUARY 1900:

GENTLEMEN,—Pursuant to the terms of By-law 66, that the Council shall, by a Deed or Writing under the Common Seal, award the Prizes and Studentships of the year, and announce such awards at the next General Meeting after the adjudication, the Council have the honour to state that they have examined the several works submitted for the two Silver Medals of the Royal Institute, the Soane Medallion, the Owen Jones and Pugin Studentships, the Godwin Bursary, the Tite Prize, and the Grissell Gold Medal.

THE ROYAL INSTITUTE SILVER MEDALS.

(i.) *The Essay Medal and Twenty-five Guineas.*

Two Essays reviewing the Architecture of the Elizabethan Period (c. 1550-1620) were received for the Silver Medal under the following mottoes:—

1. Thelma.
2. "Houses are built by rule."

The Council have awarded the Silver Medal and Twenty-five Guineas to the author of the Essay bearing the motto "Thelma" [Mr. Robert W. Carden].

(ii.) *The Measured Drawings Medal and £10. 10s.*

Five sets of Drawings were sent in, of the several buildings enumerated, and under motto, as follows:—

1. "Regulus"—Hampton Court Palace.
2. Sir Christopher Wren—Church of St. Magnus the Martyr, Lower Thames Street.
3. Unicorn—St. John's College, Oxford.
4. "Westward Ho"—Gresford Church, Cheshire.
5. White Wheel (device)—Raynham Hall, Norfolk.

The Council have awarded the Silver Medal and Ten Guineas to the delineator of St. John's College, Oxford, submitted under the motto of "Unicorn" [Mr. James B. Fulton], and a certificate of Honourable Mention to the delineator of

Raynham Hall, Norfolk, under device of a "White Wheel" [Mr. H. Inigo Triggs].

THE TRAVELLING STUDENTSHIPS.

(i.) The Soane Medallion and £100.

Eight Designs for a School of Fine Art were submitted, under the following mottoes:—

- | | |
|--------------------------|--------------------------|
| 1. "Autumn Tint." | 5. S. Barbara. |
| 2. Furled Flag (device). | 6. Tendimus. |
| 3. Hildreth. | 7. Pomegranate (device). |
| 4. "Inspirate Floruit." | 8. "Prostasis." |

The Council have awarded the Medallion to the author of the design bearing the motto "S. Barbara" [Mr. Cyril E. Power], with the sum of One Hundred Pounds for architectural study abroad during a period of not less than six months, under the specified conditions.

(ii.) The Owen Jones Studentship and £100.

Five applications were received for the Owen Jones Studentship from the following gentlemen:

1. Vivian John Cummings (London).
2. Sidney K. Greenslade (Exeter).
3. Jas. B. Fulton (London).
4. Geo. A. Paterson (Glasgow).
5. J. Hervey Rutherford (London).

The Council have awarded the Certificate and (subject to the conditions, among others, that the said candidate devote a tour of not less than six months' duration to the improvement and cultivation of his knowledge of the application of colour as a means of architectural expression, and furnish the Council with an original design in coloured decoration of a prescribed subject) the sum of One Hundred Pounds to Mr. Geo. A. Paterson, and Medals of Merit to Messrs. Jas. B. Fulton and J. Hervey Rutherford.

(iii.) The Pugin Studentship and £40.

Fourteen applications were received for the Pugin Studentship from the following gentlemen:—

1. Edwin Forbes (Edinburgh).
2. Shirley Harrison (Leicester).
3. Albert Herbert (Leicester).
4. Wm. Higenbottam (Sheffield).
5. John Jerdan (London).
6. James M'Lachlan (Edinburgh).
7. William D. Mill (Maxwelltown).
8. G. Salway Nicol (Birmingham).
9. Charles B. Pearson (Lancaster).
10. H. Raine (London).
11. J. A. Forbes Smith (Edinburgh).
12. E. W. Turner (Peterborough).
13. R. P. S. Twizell (Newcastle-on-Tyne).
14. J. A. Woore (Derby).

The Council have awarded the Medal and (subject to the condition, among others, that the said candidate devote a tour of not less than eight weeks' duration in some part of the United Kingdom to the study of Mediæval Architecture) a sum of Forty Pounds to Mr. James M'Lachlan, and

Medals of Merit to Messrs. E. W. Turner and J. A. Woore.

(iv.) The Godwin Medal and £40.

Five applications were received for the Godwin Bursary from the following gentlemen:—

1. A. E. Bartlett (London).
2. G. B. Carvill (London).
3. Sidney K. Greenslade (Exeter).
4. C. Hay (Maxwelltown).
5. W. A. Scott (London).

The Council have awarded the Medal and (subject to the condition, among others, that the said candidate spend not less than five weeks in some part of Europe, other than Great Britain and Ireland, or America, for the purpose of studying and reporting on works of Modern Architecture) the sum of Forty Pounds to Mr. Sidney K. Greenslade.

(v.) The Tite Certificate and £30.

Thirteen Designs for an Isolated Clock Tower and Belfry were submitted under the following mottoes:—

1. Andromeda.
2. Bow Bells.
3. Edificaturus.
4. Erica.
5. "Fafnir."
6. Hollyhock.
7. Italia.
8. Kudos.
9. Meg.
10. "Michele Sanmichele."
11. "Oxon."
12. "Spes."
13. Sphinx.

The Council have awarded the Certificate and (subject to the condition, among others, that the said competitor, after an absence of not less than four weeks, shall submit satisfactory evidence of his studies in Italy) a sum of Thirty Pounds to the author of the design bearing the motto "Edificaturus" [Mr. Percy E. Nobbs], and a Medal of Merit to the author of the design bearing the motto "Bow Bells" [Mr. William Arthur Mellon].

PRIZE FOR DESIGN AND CONSTRUCTION.

The Grissell Medal and £10. 10s.

Four designs for a Spiral Staircase were submitted under the following mottoes:—

1. Loire.
2. Spero.
3. Tempore Belli.
4. "Tiny."

The Council have awarded the Medal and Ten Guineas to the author of the design bearing the motto "Loire" [Mr. Charles E. Varnell].

THE ASHPITEL PRIZE 1899.

The Council have, on the recommendation of the Board of Examiners (Architecture), awarded the Ashpitel Prize (books value Ten Guineas) to Mr. Raymond Turner Barker (London), he having most highly distinguished himself among the candidates in the Final Examinations 1899. Mr. Barker was registered *Probationer* in 1890, *Student* in 1898, and passed the Qualifying Examination for Associateship in June 1899.

THE TRAVELLING STUDENTS' WORK 1899.

Pugin Student.—The Council have approved the work of Mr. J. Hervey Rutherford, who was elected Pugin Student for 1899, and who travelled in Devonshire, Oxford, Lincolnshire, and Shropshire.

Tite Prizeman.—The Council have approved the work of Mr. James B. Fulton, who was awarded the Tite Prize in 1899, and who travelled in Italy.

Godwin Bursary.—The Council have approved the Report of Mr. E. W. M. Wonnacott, who was awarded the Godwin Bursary in 1899, and who visited France and Belgium to study the Planning and Construction of Asylums.

Owen Jones Studentship 1897.—Work is exhibited by Mr. A. E. Henderson, Owen Jones Student of 1897, to whom an extra grant of Fifty Pounds out of the Owen Jones Fund was awarded in order to enable him to continue his studies in Constantinople.

In witness thereof the Common Seal has been hereunto affixed this Twenty-Second day of January 1900, at a Meeting of the Council, W. EMERSON, *President*; J. M. BRYDON, *Vice-President*; ALEXANDER GRAHAM, *Hon. Secretary*; R. PHENÉ SPIERS, H. H. STATHAM, *Members of Council*; W. J. LOCKE, *Secretary*.

The late John Ruskin, Hon. Fellow.

At the opening of the proceedings at Monday's General Meeting the Chairman (Mr. J. M. Brydon, *Vice-President*) said his first duty, a melancholy one, was formally to announce the decease of an Honorary Fellow of world-wide renown, Mr. John Ruskin. The feeling in the hearts of every one must be that a great personality had gone out from the land. Mr. Ruskin had been a power in the country for over half a century. In their own particular art probably no man in this age had influenced architects as he had. He was responsible to a great extent for that wave of Venetian Gothic which passed over the country, notable examples of which were to be found in Oxford and in London. He was the man who probably first awakened the English people to a knowledge of what art really meant: art in the life of its people, art in the true sense of the word, as an ennobling faculty which raised men and induced in them a longing for higher and nobler things. Probably in that connection no work had had more influence and deserved higher commendation, not only to students of architecture but to all who were striving for culture, than that magnificent book *The Seven Lamps of Architecture*, and particularly those chapters which dealt with Truth and with Sacrifice. The idea of truth was held in a very hazy fashion, and probably the idea of sacrifice for art's sake had

never occurred certainly to ninety-nine hundredths of the English people, until Ruskin told them what it really meant. It must be to every one a matter of poignant regret that the man who had influenced so much the thinkers and the philosophers of art and of social politics had passed away from among them. Probably they were too near Ruskin now to estimate the true value of the part he played in English life, in English literature, and in art criticism; but he hoped, and he thought it might be recommended to the Literature Committee, that some notice by way of a paper or otherwise might appear in the JOURNAL on the influence of Ruskin in relation to architecture in this country. In accordance with their usual custom he would propose that a vote of condolence with his relatives be entered on the Minutes of the Meeting and communicated to them.

The vote was unanimously agreed to.

The Artists' War Fund.

At the same Meeting the Chairman stated that he had been requested to call the attention of members to the following circular letter, which had been issued from the Arts Club, in connection with the Artists' War Fund:—

A movement in aid of the troops and sailors serving in South Africa, their wives and children, widows and orphans, has been initiated by the President and Members of the Royal Academy and by other distinguished artists, supported by the heads of Art Societies of the United Kingdom, and by the Lord Mayor of London, and graciously approved by Her Majesty the Queen, with the view to promoting an exhibition and sale of Works of Art to be given for that purpose by the artists of Great Britain and Ireland. The proceeds of the Fund will be handed over to the Mansion House Fund, either as a whole or divided among its sections, as the committee may consider the most beneficial and desirable.

The Lord Mayor and Corporation of the City of London have granted the use of the Guildhall Art Gallery for the first exhibition and disposition of the pictures, sculptures, &c.

Owing to the space at disposal being very limited, the committee is compelled to issue special invitations for contributions; by which means, it is believed, a high standard of quality will be secured and high prices obtained.

It is hoped that pictures of great size will not be sent, in consequence of this limitation of space.

Painters, draughtsmen, and engravers are requested to deliver their works framed, unpacked, and free of charge to Mr. Arthur Dicksee.

Sculptors are reminded that plaster casts are undesirable, on account of liability to damage. Their works should equally be delivered to Mr. Dicksee, unpacked and free of charge.

All artists (architects in particular) are invited to help the Fund financially if they cannot send works of art, and their names will be added to the list.

It is earnestly hoped that all artists who are willing and desirous to do so will respond generously to this invitation, for the sake of the patriotic object of this charitable scheme, and in a measure also for the sake of the dignity of the community.

Every work should bear the name and address of the artist, the price at which it is to be proposed it should be first offered, together with its title.

The scheme, which has been adopted after careful consideration of the interests of the fund and of the artists themselves, is briefly as follows:—

Works of art, contributed by artists and delivered at Mr. Arthur Dicksee's, will be removed to the Guildhall for placing. Artists are requested to put a price upon their work, such price to be regarded as an indication to the curator in the starting of prices from intending purchasers, but to have no binding effect upon the committee. These prices are only to hold good in the Guildhall for the "dummy sale," when any offer made will be accepted, subject to a higher price being subsequently offered, and so on. These bids, therefore, will be regarded by intending purchasers not as contract prices but as underwritings made with the patriotic object of increasing the fund. A full explanation of this method of sale will be set forth in the catalogue and will be explained to visitors.

At the close of the exhibition the whole of the pictures, sculpture, &c., will be removed to Messrs. Christie, Manson, and Woods', and there exhibited during a full week, and then sold by auction, the highest prices bidden at the Guildhall for each particular work being regarded as an upset or reserve price in favour of the last bidder. Works which have previously received no bids will be sold without reserves. It is suggested that every picture and drawing should bear the words "War Fund, 1900" under the artist's signature, so that if—contrary to expectation—any of these works come into the market at low prices the public will understand that the circumstance is owing to the fact that the work was presented to the cause of charity.

As offers of help have been made from important art centres in the country, the committee of this fund have agreed that every such art centre is cordially welcome to co-operate, each in its own sphere of influence, in such manner as may seem best to the local committee. Being thus affiliated to the main movement, and acting under the patronage of the committee of the fund, such contribution would be paid over to this fund—or, if preferred, be handed direct to the Lord Mayor's Fund—and acknowledged, in due course, for the final list of the committee. In this manner complete independence can be secured by each art centre, while maintaining the solidarity of the artist community.

The Chairman said that no words of his were needed to commend such a matter to them on behalf of the widows and orphans of the men fighting their battles in South Africa. There were many other means and ways of subscriptions, but this appealed especially to them as artists.

A letter from Mr. Aston Webb urging the claims of the Fund was also read by the Chairman, who concluded by asking for subscriptions to be sent to Mr. M. H. Spielmann at the Arts Club, 40, Dover Street, Piccadilly.

The Electric Light Generating Station, Victoria Embankment.

The following letter has been received from the Superintending Architect to the London County Council:—

To the Hon. Secretary, Art Standing Committee, Royal Institute of British Architects.

10th January 1900.

SIR,—I am instructed by the Highways Committee to inform you that the suggestion made to

me by you as to the substitution of Portland stone in lieu of the red bricks has been duly reconsidered, and that the Committee has decided to have the elevations wholly in Portland stone.—I am, Sir, your obedient servant,

W. E. RILEY,
Superintending Architect.

The Old Curtain Wall of Famagusta, Cyprus.

The following letter has been addressed by the Secretaries of the Institute to the Secretary of State for the Colonies:—

9, Conduit Street, London, W., 10th January 1900.

SIR,—The President and Council of the Royal Institute of British Architects have had their attention drawn to two letters in the *Times*, dated December 16 and 26, 1899, and respectively headed "Ruined Cities in Cyprus" and "Vandalism in Cyprus." They are also informed that plans have been accepted by her Majesty's Government for certain harbour works at Famagusta in connexion with a tramway to Nicosia, in which the destruction of portions of the curtain wall of the fortified city is contemplated.

The President and Council respectfully beg that in the carrying out of any such works the fortifications and surroundings of this remarkable and almost unique example of an old walled city should remain intact. They venture to urge the great value of the place to the historian, the artist, and the antiquarian, as a picturesque monument associated with some of the most stirring events of the Middle Ages.

In requesting her Majesty's Government to reconsider their decision, the President and Council would most respectfully suggest that the customs sheds and railway works, to make room for which it is intended to destroy the portions of the curtain wall facing the old port, might be placed in the large tract of almost vacant land, nearly a mile in width, lying to the south of the town.

They beg to append three tracings, one showing the plan of the fortifications, another the curtain wall from within Famagusta on the north side of the water gate, and another the curtain wall on the south side of the water gate.—We are, Sir, your most obedient servants,

ALEXANDER GRAHAM, Hon. Secretary.
W. J. LOCKE, Secretary.

The following reply has been received:—

Downing Street, 13th January 1900.

SIR,—I am directed by Mr. Secretary Chamberlain to acknowledge the receipt of your letter of the 10th instant, deprecating the destruction of any portion of the old curtain wall of Famagusta, in connexion with the proposed harbour and railway works.

Mr. Chamberlain has referred your letter to the High Commissioner of Cyprus for his

observations, and a further communication will be made to you on the receipt of his reply.—I am, Sir, your obedient servant,

H. BERTRAM COX.

*The Honorary Secretary to the
Royal Institute of British Architects.*

The late William White, F.S.A. [F.]

At the moment of going to press, news reached the Institute of the death of Mr. William White, F.S.A., which occurred suddenly on Monday, 22nd January. Mr. White was seventy-four years of age, and had been a Fellow of the Institute since 1859, serving on the Council in 1865-66. A notice of his career will appear in a future issue.

MINUTES. VI.

At the Sixth General Meeting (Ordinary) of the Session, held Monday, 22nd January 1900, Mr. J. M. Brydon, Vice-President, in the Chair, with 21 Fellows (including 11 members of the Council), 30 Associates (including 1 member of the Council), 2 Hon. Associates, and several visitors, the Minutes of the Meeting held 8th January 1900 [p. 101] were taken as read and signed as correct.

The Chairman having referred to the decease of Mr. John Ruskin, *Honorary Fellow*, and observed upon the eminence of his services for art in this country, moved, and it was thereupon

RESOLVED, that the Royal Institute of British Architects do record its sorrow at the death of its Honorary Fellow, Mr. John Ruskin, and do offer to his near relatives an expression of sincere condolence with them in their bereavement.

The following Associate, attending for the first time since his election, was formally admitted and signed the register, viz. Raymond Turner Barker.

The Chairman commended to the attention of members a circular issued by the Arts Club appealing for support to the Artists' War Fund, and further read to the Meeting a letter from Mr. Aston Webb [F.] urging the claims of the Fund.

The Chairman having read the Deed of Award of the Prizes and Studentships 1900, made by the Council under the Common Seal [p. 114], the sealed envelopes bearing the mottoes of the successful competitors were opened, and their names and addresses found to be as follows:—

THE ROYAL INSTITUTE SILVER MEDAL. (Essays).
"Thelma."—Robert W. Carden, 32, Leinster Square, Bayswater, W. (Silver Medal and Twenty-five Guineas).

THE ROYAL INSTITUTE SILVER MEDAL (Measured Drawings).
"Unicorn."—James B. Fulton, 23, Ampthill Square, N.W. (Silver Medal and Ten Guineas).
"White Wheel" (device).—H. Inigo Triggs, Stafford House, Chiswick (Certificate of Hon. Mention).

THE SOANE MEDALLION.
"S. Barbara."—Cyril E. Power, 28, Great Ormond Street, W.C. (Medallion and, under conditions of Continental travel, £100).

THE TITE PRIZE.
"Edificaturus."—Percy E. Nobbs, 49, Queen Street, Edinburgh (Certificate and, under conditions of travel in Italy, £30).
"Bow Bells."—William Arthur Mellon, 11, Finsbury Circus, E.C. (Medal of Merit).

THE GRISSELL MEDAL.

"Loire."—Charles E. Varndell, 286, Vauxhall Bridge Road, S.W. (Gold Medal and Ten Guineas).

A Paper by Mr. Basil Champneys, B.A., on THE JOHN RYLANDS LIBRARY, MANCHESTER, having been read by the author and discussed, a vote of thanks was accorded him by acclamation.

The proceedings then closed, and the Meeting separated at 10.15 p.m.

Erratum.—In the list of newly elected Fellows printed in the Minutes of the last Meeting, the second name should be Frank Gatley "Briggs" (Blackburn), not "Biggs," as erroneously printed.

LEGAL.

Architect taking out Quantities unknown to Client : Negligence in issuing Final Certificate.

RESELL v. NYE.

This was an action against an architect, in which the plaintiff sought to recover money alleged to have been received by the defendant to the plaintiff's use, also damages for the defendant's negligence. The case was heard by Mr. Justice Mathew in the Queen's Bench Division on the 23rd January. The defendant was employed by the plaintiff as architect in connection with the building of a bungalow for the plaintiff in Sussex. The terms of the employment of the defendant were contained in certain letters which passed between the parties, from which it appeared that the defendant was to be paid by the plaintiff for "plans, specifications, and supervision of works" 5 per cent. upon the amount of the expenditure, travelling and out-of-pocket expenses to be charged extra. In accepting the defendant's offer in these terms, the plaintiff wrote that the charge was to be an inclusive charge covering everything. The defendant entered upon the work. He prepared a specification on which tenders were obtained, and included therein a provision that surveyor's charges for bill of quantities should be 2½ per cent. on the amount of the estimate, and for drawings, &c., £10 10s. The defendant himself prepared a bill of quantities, and obtained a tender from some builders at Brighton for the erection of the bungalow for £1,790. The tender was accepted and a contract was signed by the plaintiff, which provided that the price should be paid by instalments upon the defendant's certificates, and that his final certificate should be conclusive evidence that the builders were entitled to receive payment of the final balance. The work was completed and the plaintiff paid the contract price, together with the cost of certain extras on the defendant's certificates. The defendant was paid by the builders 2½ per cent. on the contract price for taking out the quantities and the ten guineas for the drawings. The plaintiff alleged that the receipt of these payments by the defendant was a breach of the defendant's term of employment, and was, alternatively, a secret profit made by the defendant in the course of his employment. The defendant contended that the ordinary course of business had been followed, and that the plaintiff was fully aware that the cost of taking out the quantities was not included in the defendant's charges for acting as architect to the work. The second head of the plaintiff's claim was for damages for negligence on the part of the defendant. The plaintiff's case was that the defendant had omitted to check the builders' accounts with due skill and diligence, and had passed as extras works included in the contract, and had certified for sums improperly passed. These allegations were denied by the defendant. Since the action was

begun the plaintiff had died, and his executors had been substituted as plaintiffs.

Mr. Bray, Q.C., and Mr. E. Morten appeared for the plaintiff; Mr. Bloxall and Sir Lennox Napier for the defendant.

Mr. Justice Mathew, in giving judgment, said that the defendant alleged that the terms of his employment by the plaintiff were that his charges were only to cover the ordinary work of an architect, apart from the work of taking out the quantities. The course of business with regard to taking out quantities was that the builder employed some one to take out the quantities. The builder affixed his own prices to the quantities, and he added to the amount of his tender the fee of the quantity surveyor, and in the event of the tender being accepted that fee was included in the first certificate given by the architect. It was not usual in London for the builder to employ the architect to take out the quantities, but it was said that in the country it was permissible, and that it was not considered that there was anything objectionable in that course being followed. In the present case the defendant, who was the architect to the work, acted as quantity surveyor, and the amount of his fee was included in the sum for which the defendant, as architect, gave his first certificate. Some time afterwards the plaintiff discovered that this had been done, and he claimed the benefit of the payment on the ground that by the terms of the employment the defendant's charge was to be an inclusive one. On the other hand, the defendant said that the agreement contained in the correspondence was confined to his ordinary duties as an architect, and that the builder might, if he had chosen, have employed any one else to take out the quantities, which, it was admitted, was a necessary thing to be done. His Lordship came to the conclusion that the agreement between the plaintiff and the defendant did not cover the cost of taking out the quantities; but his Lordship felt compelled to add that he did not think that the defendant had acted as an honourable man, because he had concealed from the plaintiff the fact that he was making this arrangement. The plaintiff was unfortunately now dead, but the learned Judge was satisfied from the correspondence that the defendant did not disclose to the plaintiff the arrangement with the builder as to taking out the quantities. It was conceivable that if the plaintiff had known of it he might have disapproved. With regard to the other part of the case, the damages were claimed on the ground that the defendant had been negligent in issuing his final certificate. The defendant was sued for negligence only; there was no imputation of fraud. The defendant's answer to the charge of negligence was that he had relied on the word of the builder, but his Lordship was satisfied that the defendant had not held the scales impartially, and had been guilty of negligence which had benefited the builder at the expense of the plaintiff. The question was, Could damages be recovered from the defendant in these circumstances? His Lordship was clearly of opinion that damages were not recoverable. The principle of law applicable to the case was that when two men employed a third to settle a dispute they were bound by what he decided. The parties were supposed to have satisfied themselves as to the third person's skill and care, and they were not allowed to say, after his decision had been given, that he had acted negligently or with want of skill. The result was that there must be judgment for the defendant, but without costs.

London Building Act—Incombustible Material for Roofing.

THE URBAN DISTRICT COUNCIL OF HENDON v. MARTIN.

This was a case stated by justices of Hendon, heard in a Divisional Court by Mr. Justice Grantham and Mr. Justice Channell on 12th January. The question was whether a material for roofing consisting of vulcanite covered with soil and ballast was an incombustible mate-

rial within the meaning of the by-law—following the terms of the London Building Act—which provided that the roof of any new building should be externally covered with slates, tiles, metal, or other incombustible material. The respondent, who had used in certain new buildings the material in question, was summoned for non-compliance with the by-law. It appeared from the case that the roofs of the buildings were nearly flat. Over the joists boards were laid, which were not tongued and grooved so as to fit into each other. On the top of the boards was laid the vulcanite, about $\frac{1}{8}$ inch of an inch in thickness. Above this were placed $1\frac{1}{4}$ inch of soil and a like thickness of burnt ballast. The justices found that without the covering of soil or ballast the external covering of the roof would not be of an incombustible character. But they also found that, the soil and ballast being laid on the vulcanite, the roofs were externally covered with incombustible materials, and therefore complied with the by-law, and they accordingly refused to convict the respondent.

Mr. Loehnis, for the urban district council, contended that the justices were wrong, because to comply with the by-law the whole of the material used for covering the roof must be incombustible. On this point he cited *Payne v. Wright* (1892, 1 Q.B. 104). He also contended that by incombustible material was meant something of a similar nature to slates, tiles, or metal, which the material in question was not.

Mr. Justice Grantham said that the question was one of fact. He thought that the justices were right. They had found that the roof was externally covered by incombustible materials. One inch of soil and ballast might not have been enough, but here there were three or four inches of admittedly incombustible materials.

Mr. Justice Channell concurred.

The appeal was accordingly dismissed.

Building Line : London Building Act, 1894, s. 22.

SCOTT & CARRITT.

This was an appeal from a judgment of a Divisional Court (Mr. Justice Ridley and Mr. Justice Darling) on a special case stated by a metropolitan police magistrate on the hearing of an appeal against an objection, served by a district surveyor on the appellant under section 150 of the London Building Act 1894 to the proposed erection by the appellants of certain buildings at Nos. 180 and 182, Pentonville Road, beyond the general line of buildings, contrary to section 22 of the London Building Act 1894. The magistrate decided against the appellant. The Divisional Court upheld the decision of the magistrate. The appeal was heard in the Court of Appeal on the 12th January, before Lords Justices A. L. Smith, Rigby, and Collins. The facts are shortly stated in the report of the case before the magistrate—JOURNAL R.I.B.A., Vol. VI, N.S. [1899], p. 328—and are further indicated in the following judgment delivered by Lord Justice A. L. Smith in the Court of Appeal.

His Lordship said that it was conceded that the case was stated with the view of ascertaining the rights of the appellant as building owner in respect of the forecourts of Nos. 180 and 182, Pentonville Road. Different considerations applied to each of these forecourts. The general line of buildings was certified to stand back from the forecourts of the houses in this part of Pentonville Road, so as to run along the line of the main buildings. In front of the main buildings the vacant land in the forecourts had been built upon from time to time. On the forecourt of No. 180 a public-house of one story had been built. The public-house came up level with the foot pavement of the street. The forecourt of No. 182 was built upon for the purpose of a shop, and the building was erected with the consent of the Metropolitan Board of Works upon condition that the building should only be a low building according to the plans submitted to the Board of Works. The licence, therefore, was given on the con-

dition that the only building erected should be the one put up according to those plans and now upon the forecourt. The appellant desired to build, without the consent of the County Council, high buildings upon both forecourts in the place of the one-story buildings now there. He failed to get their consent under section 22 of the Act of 1894, and he then tried to bring himself within section 43, which, in his Lordship's opinion, did not apply to the case. The appellant then contended that he did not want the consent of the County Council, because, so far as No. 180 was concerned, by subsection 2 of section 22 of the Act of 1894, the section was not to apply to any building erected after the commencement of the Act upon land lawfully occupied by a building, and that the forecourt of No. 180 was "lawfully occupied" by this public-house. That contention brought them back to 7 Geo. IV. c. clxii., which by section 140 prohibited the erection of any building within 50 feet of the side of the Pentonville Road, and enacted that any building erected contrary to the Act should be deemed a common nuisance. The public-house was erected after the passing of that Act, and it was clear that it sinned against the provisions of section 140. In other words, it was a common nuisance. Apart from any question of subsequent legislation, it could not be argued that the forecourt of No. 180 was "lawfully occupied" when the building erected thereon was a common nuisance. It was said, however, that, as section 75 of the Metropolis Management Act 1862 repealed section 140 of the Act of George IV., the public-house no longer unlawfully occupied the forecourt, inasmuch as the prohibition in the earlier Act was gone, and that therefore the land was "lawfully occupied" in 1894. But by section 108 of the Act of 1862, except as therein specially provided, nothing therein contained was to in any way prejudice or affect any act, matter, or thing made, done, or commenced prior to the passing of the Act. That meant that, though section 140 of the Act of George IV. was repealed, to put a concrete case, any house which was a common nuisance under the earlier Act was not affected by the repeal of that section. It did not make that lawful which was not lawful before. Then section 215 of the London Building Act 1894 repealed section 75 of the Metropolis Management Act 1862, but the repeal was not to affect the past operation of any enactment thereby repealed, nor anything done or suffered under any enactment thereby repealed. Therefore those two Acts kept alive that which was done in contravention of the Act of George IV. It seemed to him, therefore, that at the passing of the Act of 1894 the ground was not "lawfully occupied" within the meaning of subsection 2 of section 22 of the Act of 1894. Therefore, as regards the public-house No. 180, the consent of the County Council was necessary. Next, with regard to No. 182, the erection of the shop on the forecourt did not come within the prohibition in the Act of George IV., because the consent of the Metropolitan Board of Works had been obtained for the building of the shop. The ground was "lawfully occupied" upon a condition, but if the condition were broken it would be unlawfully occupied. Inasmuch as this litigation was instituted for the purpose of ascertaining what were the rights of the parties, in his opinion as soon as the appellant commenced to build in contravention of the condition the County Council could stop him upon the ground that their consent had not been obtained. For those reasons the appellant could not build on either plot without the consent of the County Council. The appeal must therefore be dismissed.

What constitutes a Contract in Law.

CROSHAW v. PRITCHARD AND RENWICK

This was an action to recover damages for breach of contract, heard by Mr. Justice Bigham in the Commercial Court of the Queen's Bench Division on the 20th November last.

The plaintiff was the owner of certain freehold premises in Bermondsey, and the defendants were builders. In August 1899 the plaintiff was desirous of having certain building work done on his premises, and on 22nd August the following letter was written by the plaintiff's architects to the defendants:—

"Our client, Mr. Croshaw, of No. 116, Fenchurch Street, the freeholder of premises in the occupation of Messrs. Roberts, Adlard & Co., as above, is about to make additions to the property, and we should be glad to know whether you would be willing to give us a tender in competition for the work. No quantities will be supplied, and our client does not bind himself to accept the lowest or any tender."

Subsequently the specification was sent to the defendants, and on 14th September the defendants wrote to the plaintiff the following letter, which was headed "Estimate":—"Our estimate to carry out the sundry alterations to the above premises according to the drawings and specification amounts to the sum of £1,230." On the next day plaintiff wrote that he accepted the defendants' "offer to execute for the sum of £1,230" the work in question. At a later date the defendants wrote that they had made an error in their figures, and that under the circumstances they must withdraw their estimate. The plaintiff had the work done by another builder at a price higher than that given by the defendants, and he now brought this action to recover the difference in price as damages for breach of contract. The question was whether there was a complete contract binding on the defendants. Their contention was that their letter of 14th September was not a binding tender; that the word "estimate" was advisedly used by them in order to avoid a final and binding agreement, which would have resulted from the use of words such as "we offer to execute the work." Evidence was given by several builders to show that this distinction is always observed in the trade.

Mr. Herbert Reed, Q.C., and Mr. T. E. Scrutton appeared for plaintiff; Mr. English Harrison, Q.C., and Mr. Acland for the defendants. *Lewis v. Brass* (3 Q.B.D. 677) and *Harvey v. Facey* (1893, A.C. 552) were referred to.

Mr. Justice Bigham said that the plaintiff's letter on 22nd August was an invitation to the defendants to send in a tender in competition for the work. That meant that they were to state the price at which they would do the work, and the specification was sent in order that they might have the necessary materials upon which to tender. Then, on 14th September, the defendants sent the letter "Estimate," and the question was whether the letter was an offer to do the work at the price mentioned. His Lordship was clearly of opinion that it was. It had been suggested that there was some custom or well-known understanding that a letter in this form was not to be treated as an offer. There was no such custom, and if there was it was contrary to the law. Both the plaintiff and the defendants, in his Lordship's opinion, intended these letters to constitute a complete contract. It was said that there was no complete contract, because in the specification there was a blank left as to the time within which the work was to be completed. In the ordinary course a subsequent agreement would be come to as to the time, but if there was no subsequent agreement then the work would have to be done in a reasonable time, but the absence of any such subsequent agreement would not have the effect of setting aside the already existing contract. The question for decision did not in fact depend upon any supposed custom of the trade, but on the language of the letters which had passed between the two parties. The defendants had made a mistake, and they must abide by the consequences of it. There would be judgment for the plaintiff for £250, with costs.

Note.—The foregoing reports are compiled from *The Times*.

